

Dialectic Architecture Theory - DAT

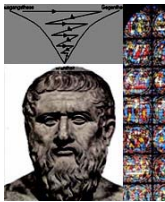
Google on DAT! - [cont. >>](#)



Making architecture - building houses and societies you are using dialectics - thinking in opposites - analyzing and synthesizing.

What do you find about building houses and societies googling on "dialectic architecture"? Only links about computer programming in May 2007.

So why not try to make a Dialectic Architecture Theory? DAT its acronym.



dialectics

To create something you have to begin with analyzing the reality - to divide it in pair of opposites - thesis/anti-thesis - to continue with a synthesis - using suitable parts of the pairs of opposites. This way of thinking - this thinkingtool - thesis - antithesis - synthesis is called dialectics and was used already of the old greeks.



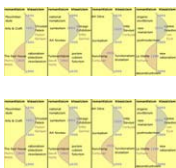
dialectics in natural science

What is deciding our understanding of the reality? Mathematics?
Being the cause of how to build and organize society is it mathematics?
Reality seen through mathematics being the architecture?



romanticism/klassicism

In the architecture theory there is the dividing up in the antithesis of romanticism/klassicism. How can we describe them and how to handle them?



dialectic style changes

In the architecture theory there is the dividing up in the antithesis of romanticism/klassicism. You can have a look on a scheme to see the changes over time.



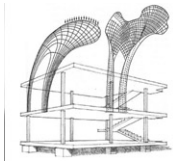
beautiful/ugly

What is beautiful and what is ugly? Perhaps better not discuss taste?
Who decides what is good taste?



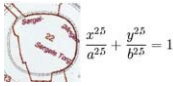
support/supported - function->form - reality/dream - honest/false

Architecture what has it got to express?



organic/unorganic

Organic or unorganic forms? What is the most natural expression?



squarecircle/circlesquare/superellips

The circumscribed circle has inspired many architects.



uglycute etc.

Combining the opposites ugly and cute you can find an expression like uglycute. You can turn it round getting cuteugly. And you can invent new words like ugte, cugly and lyte



archiDO

In Japan you can find different ways called DO eg. kado(flower arrangement), shodo(calligraphy), budo(martial exercises) and chado or sado(the tea ceremony). Why not a way for architecture? - called archido!



split to join with a non-dualistic mind aware of ki in ma of time and space - [cont. > >](#)



golden ratio - counterpoint - Plato - symmetry - fractal - circle - enso

What is deciding our understanding of the reality? Mathematics?
Being the cause of how to build and organize society is it mathematics?
Reality seen through mathematics being the architecture?



different plans

function gives form gives function gives...



examples

Houses like people - balancing on two legs.
Between giving the experience.



dialectical architecture

<< Google on DAT!

Google Nätet Bilder Grupper Nyheter Nytt!
"dialectic architecture" Sök Avancerad sökning
Installationsprogram
Sök: ☒ webben ☐ sidor på svenska ☐ sidor från Sverige

Nätet Resultat 1 - 10 av ungefär 89 vid sökning efter "dialectic architecture". (0,06 sekunder)

[A Dialectic Architecture for Computational Autonomy \(ResearchIndex\)](#)

This paper takes the view that to be considered autonomous, a software agent must possess the means by which to manage its own motivations and so arbitrate ...
citeseer.ist.psu.edu/699774.html - 24k - Cachad - Länkande sidor

Googling on "dialectic architecture" in May 2007 you only find links about computer programming.

Making architecture - building houses and societies you are using dialectics - thinking in opposites - analyzing and synthesizing.

So why not try to make a Dialectic Architecture Theory?

The subject is gigantic, but you can always have some thoughts about it. Hopefully my thoughts can get you think about it yourself?!,

Links:

<http://www.google.com/search?q=%22dialectic+architecture%22>

<< dialectics



<http://en.wikipedia.org/wiki/Dialectics>

In classical [philosophy](#), **dialectic** (Greek: *διαλεκτική*) is an exchange of [propositions](#) ([theses](#)) and *counter-propositions* ([antitheses](#)) resulting in a [synthesis](#) of the opposing assertions, or at least a qualitative transformation in the direction of the dialogue. It is one of the three original [liberal arts](#) collectively known as the [trivium](#) (the other members are [rhetoric](#) and [grammar](#)) in [Western culture](#). In [ancient](#) and [medieval times](#), both [rhetoric](#) and dialectic were understood to aim at being persuasive (through dialogue). The aim of the dialectical method, often known as *dialectic* or *dialectics*, is to try to resolve the [disagreement](#) through [rational](#) discussion. One way — the [Socratic method](#) — is to show that a given [hypothesis](#) (with other admissions) leads to a [contradiction](#); thus, forcing the withdrawal of the hypothesis as a candidate for [truth](#). Another way of trying to resolve a disagreement is by denying some [presupposition](#) of the contending thesis and antithesis; thereby moving to a third (syn)thesis.^[1]

"The history of the term *dialectic* would by itself constitute a considerable history of philosophy" Briefly, the term "dialectic" owes much of its prestige to its role in the philosophy of [Socrates](#) and [Plato](#), where it figures as the logical method of philosophy in the Socratic dialectical method of cross-examination. The term was given new life by [Hegel](#), whose dialectically dynamic model of [nature](#) and of [history](#) made it, as it were, a fundamental aspect of the nature of [reality](#) (instead of regarding the contradictions into which dialectics leads as a sign of the sterility of the dialectical method, as [Kant](#) tended to do in his *Critique of Pure Reason*). In the mid-19th century, the concept of "dialectic" was appropriated by [Marx](#) (see, for example, *Das Kapital*, published in 1867) and [Engels](#) and retooled in a non-idealist manner, becoming a crucial notion in their philosophy of [dialectical materialism](#). Thus this concept has played a prominent role on the world stage and in [world history](#). Today, "dialectics" can also refer to an understanding of how we can or should perceive the world ([epistemology](#)), an assertion of the interconnected, contradictory, and dynamic nature of the world outside our perception of it ([ontology](#)), or a method of presentation of ideas or conclusions.

Hindu dialectic

In [Hinduism](#), certain dialectical elements can be found in embryo, such as the idea of the three phases of creation ([Brahma](#)), maintenance of order ([Vishnu](#)) and destruction or disorder ([Shiva](#)).

Socratic dialectic

In [Plato](#)'s dialogues and other [Socratic dialogues](#), [Socrates](#) attempts to examine [first principles](#) or [premises](#) by which we all reason and argue.

Buddhist dialectic

Elements of dialectics are found in [Buddhism](#), Engels explains. The [Buddhist](#) doctrine was argued in a highly consistent and logical way in the [2nd century](#) by [Nagarjuna](#), whose rationalism became the basis for the development of Buddhist logic.

Hegelian dialectic

[Hegel](#)'s dialectic, which he usually presented in a threefold manner, was stated by [Heinrich Moritz Chalybäus](#) as comprising three dialectical stages of development: a [thesis](#), giving rise to its reaction, an [antithesis](#) which contradicts or negates the thesis, and the tension between the two being resolved by means of a [synthesis](#). Hegel rarely used these terms himself: this model is not Hegelian but [Fichtean](#).

Marxist dialectics

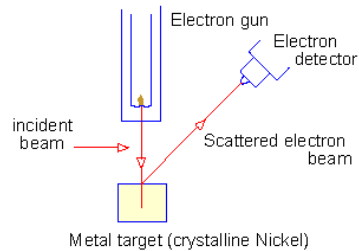
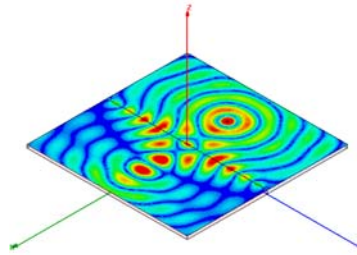
[Karl Marx](#) and [Friedrich Engels](#) believed Hegel was "standing on his head," and endeavoured to put him back on his feet, ridding Hegel's logic of its orientation towards philosophical [idealism](#), and conceiving what is now known as materialist or [Marxist](#) dialectics.

<<dialectics in natural science



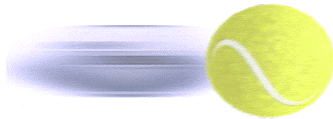
Electromagnetism is the physics of the electromagnetic field: a field which exerts a force on particles that possess the property of electric charge, **and is in turn affected** by the presence and motion of those particles.

As it turns out, the electromagnetic force is the one responsible for practically all the phenomena encountered in daily life, with the exception of gravity. Roughly speaking, all the forces involved in **interactions** between atoms can be traced to the electromagnetic force acting on the electrically charged protons and electrons inside the atoms.



In physics and chemistry, wave-particle **duality** is a conceptualization that all objects in our universe exhibit properties of both waves and of particles. A central concept of quantum mechanics, duality addresses the inadequacy of conventional concepts like "particle" and "wave" to fully describe the behaviour of quantum objects.

Electrons can be described both as particles and waves.
Also a tennis ball you can be described as a wave; calculating its wavelength!



Calculate the wavelength of

- 1) a tennis ball of mass 57g travelling at 25 m/s = 90 km/h
- 2) an electron of energy 50 eV.

1. For the tennis ball we may write

$$\text{wavelength} = h / p = 6.626 \times 10^{-34} \text{ Js} / ((0.057 \text{ kg})(25 \text{ ms}^{-1})) = 4.7 \times 10^{-34} \text{ m}$$

2. For the electron, we may re-arrange the equation into a more convenient form

$$\text{wavelength} = h / p = h / \text{square root}(2mK) = hc / \text{square root}(2(mc^2)K)$$

$$\text{wavelength} = 1240 \text{ eV nm} / \text{square root}((2)(511 \times 10^3 \text{ eV})(50 \text{ eV})) = 0.17 \text{ nm}$$

nm = nano meter

A nanometre is a unit of length in the metric system, equal to one billionth of a metre, which is the current SI base unit of length. It can be written in scientific notations as $1 \times 10^{-9} \text{ m}$ (engineering notation) or 1 E-9 m (exponential notation) — both meaning $1 \text{ m} / 1,000,000,000$.

In quantum physics, the Heisenberg **uncertainty principle** is a mathematical property of a pair of canonical conjugate quantities - usually stated in a form of reciprocity of spans of their spectra. It therefore mathematically limits the accuracy with which it is possible to measure (actually even define) such pairs. In its simplest form, it applies to the position and momentum of any object and implies that if we continue increasing the accuracy with which one of these is measured (or defined), the other will be measured (or defined) with less and less accuracy. Mathematically, if Δx and Δp are the uncertainties in the measurements of the position and momentum, then the product $\Delta x \Delta p$ is at least on the order of Planck's constant. Stated with more mathematical rigor, the uncertainty principle states that when measuring conjugate quantities, the product of their standard deviations must be at least $h / 4\pi$.



Newtonian mechanics is a completely deterministic theory: a fixed set of initial conditions always produces the same outcome. This is what led Einstein to state, "God does not play dice" – the world is not governed by probabilities.

To which Born replied, "Einstein, don't tell God what to do" – i.e. why should quantum theory match our common sense?

Perhaps the best quote is provided by Richard Feynman, Nobel prize winning quantum physicist, "I don't understand quantum physics".

Links:

<http://en.wikipedia.org/wiki/Electromagnetism>
http://en.wikipedia.org/wiki/Wave%E2%80%93particle_duality
http://en.wikipedia.org/wiki/Uncertainty_principle

<< romanticism/klassicism



You can go to Wikipedia to get some words about romanticism and classicism. They are about thoughts, feelings, the individual and the society.

I believe we have to try to find some balance between the two sides - saying both yes and no to both of them - trying to find a third standpoint letting us use our both sides as two legs to stand and walk. Using a metaphor - a third leg - an invisible leg of balance. Trying to figure out something being good from the easy to say but hard to make like a tuliprose.

Wikipedia:

Romanticism is an artistic, literary and intellectual movement that originated in 18th century Western Europe during the industrial revolution. In part a revolt against aristocratic, social, and political norms of the Enlightenment period and a reaction against the rationalization of nature, in art and literature.

It stressed strong emotion as a source of aesthetic experience, placing new emphasis on such emotions as trepidation, horror, and the awe experienced in confronting the sublimity of nature. It elevated folk art, nature and custom, as well as arguing for an epistemology based on nature, which included human activity conditioned by nature in the form of language, custom and usage.

. The name "romantic" itself comes from the term "romance" which is a prose or poetic heroic narrative originating in medieval literature and romantic literature.

Links:

<http://en.wikipedia.org/wiki/Romanticism>

<http://en.wikipedia.org/wiki/Classicism>

<http://en.wikipedia.org/wiki/Metaphor>

Wikipedia:

Classicism, in the arts, refers generally to a high regard for classical antiquity, as setting standards for taste which the classicists seek to emulate. The art of classicism typically seeks to be formal and restrained. It can also refer to the other periods of classicism.

Classicism is a force which is always present in post-medieval European and European influenced traditions, however, some periods felt themselves more connected to the classical ideals than others, particularly the Age of Reason, the Age of Enlightenment and some movements in Modernism. The Enlightenment in particular formed movements labelled "classical" or were referred from the perspective of the 20th century as having been classical. This includes classical economics and classical physics, both of which were related to the more general ideals of classicism from that time period.

Wikipedia:

In literary use, a **metaphor** (from the Greek: metapherein rhetorical trope) is defined as an indirect comparison between two or more seemingly unrelated subjects that typically uses "is a" to join the first subjects for example: "The moon is a ghostly galleon". A metaphor is commonly confused with a simile, which compares two subjects using "like" or "as".

The author Christer Bodén has in his book from 1997 - *Modernismens arkitektur: huset som konstverk : konstinflytande och stilsiften under nittonhundratalet* - made a scheme showing how western architecture have gone between the opposites - romanticism and klassicism.

Also in the practice of some architects you can see how they have gone between opposites: Le Corbusier, Bruno Taut, Peter Behrens, Walter Gropius, Frank Lloyd Wright and Philip Johnson.

There are examples of architects having not been able to switch between opposite styles. Architects having made buildings in The Art Nouveau style not being able to continue with the new modernistic style - Ferdinand Boberg, Antoni Gaudí, Victor Horta, Hector Guimard, Josef Maria Olbrich, C. R. Mackintosh, Louis Sullivan. Other architects were able to change style like Henry van de Velde, Peter Behrens and Hans Poelzig, Bruno Taut and Hans Scharoun.

There are architects having trying to combine the opposites of Scylla and Charybdis - like Erich Mendelsohn, Hugo Häring, Lazlo Moholy Nagy.

There are many art historians having written about this going between opposites due to Christer Bodén: Herbert Read, Louis Sullivan, Wilhelm Worringer, Heinrich Wölfflin, Hans Ulrich Gasser, Hugo Häring, Poul Henningsen, Rudolf Broby Johansen, Reyner Banham, Siegfried Giedion, Bruno Zevi, Walter Curt Behrendts, Stephen Boyd, Perer Collins.

Friedrich Hegel wellknown for his writings on dialectic philosophy made about the same scheme in his book *Vorlesungen über die Ästhetik*. He had three categories - the symbolistic architecture, the klassic and the romantic.

Vorlesungen über die Ästhetik
(1835-1838)

III. Das System der einzelnen Künste

I. Die Architektur

I. Die selbständige, symbolische Architektur

II. Die klassische Architektur

III. Die romantische Architektur



Chrystal Palace



The Red House



Turbinenfabrik



Villa Savoye



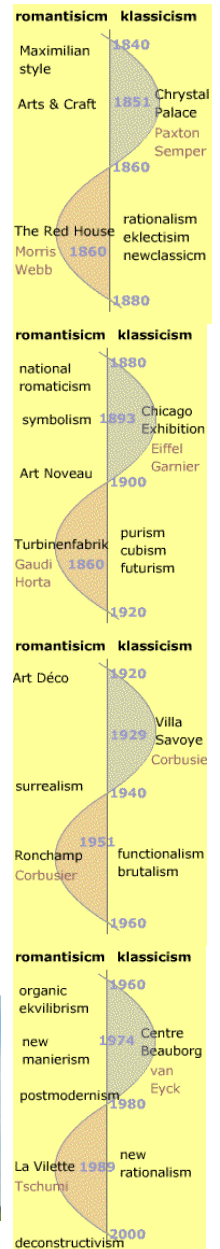
Ronchamp



Beauborg



La Vilette



<< beautiful/ugly



Who decides what is good taste?

Wikipedia:

Edward Louis Bernays (November 22, 1891 – March 9, 1995) nephew of psychoanalyst Sigmund Freud, was considered the father of the field of public relations. Bernays was one of the first to attempt to manipulate public opinion using the psychology of the subconscious. He felt this manipulation was necessary in society, which he felt was irrational and dangerous. He was named as one of the 100 most influential Americans of the 20th century by Life magazine.

Born in Vienna, Bernays was both a blood nephew and a nephew-in-law to Sigmund Freud,[1] the father of psychoanalysis.

One of Bernays' favorite techniques for manipulating public opinion was the indirect use of "third party authorities" to plead for his clients' causes. "If you can influence the leaders, either with or without their conscious cooperation, you automatically influence the group which they sway," he said. In order to promote sales of bacon, for example, he conducted a survey of physicians and reported their recommendation that people eat hearty breakfasts. He sent the results of the survey to 5,000 physicians, along with publicity touting bacon and eggs as a hearty breakfast.

Bernays also drew upon his uncle Freud's psychoanalytic ideas for the benefit of commerce in order to promote, by indirection, commodities as diverse as cigarettes, soap and books.

Can you measure taste? There is a method called Semantic Differential Scale.

Semantic Differential Scale

This was first used by Osgood, Suci and Tannenbaum (1957), and provides both a measure of attitude strength and other information concerning the significance of the attitude towards the person.

The Semantic Differential entails rating or indicating your strength of feeling about something along a seven-point bipolar attitude scale. For example, here are a number of bipolar adjectives related to attitudes to pornography.

PORNOGRAPHY

Good	_	_	_	_	_	_	_	Bad
Clean	_	_	_	_	_	_	_	Dirty
Beautiful	_	_	_	_	_	_	_	Ugly
Strong	_	_	_	_	_	_	_	Weak
Active	_	_	_	_	_	_	_	Passive
Cruel	_	_	_	_	_	_	_	Kind

Links:

<http://members.iimetro.com.au/~lofting/myweb/dicho.html>
http://hjem.get2net.dk/gronlund/Lefebvreindlaeg_21_3_97v2.html#anchor1284829
<http://www.arch.chalmers.se/tema/modern-arkitektur/Docs/A&F00Greppomarkitekturvt2000.pdf>
<http://www.arkitekturanalys.se/ULdownload/metoderforarkitekturdialog.pdf>
http://www.arkitekturskolan.se/servlet/GetDoc?meta_id=2117
http://www.gerardkeegan.co.uk/glossary/gloss_s.htm
http://en.wikipedia.org/wiki/Edward_Bernays
http://www.bbc.co.uk/bbcfour/documentaries/features/century_of_the_self.shtml

<< support/supported - function->form - reality/dream - honest/false



Buildings are they to express the contradiction of support/supported and let form follow function? Or can architecture express all kinds of phantasies? Being dreams without contact with reality? Being theater scenery? Trying to communicate some kind of soul? Trying to say some kind of higher understanding - some kind of destillate?

What is honest? What is false?

ARTHUR DREXLER,
director of the Department of Architecture &
Design of the Museum of Modern Art

The New Scale

The end is to make the earth a garden, a paradise; to make the mountains speak; to manage the earth. Dreams are the true end of man, the true end of which we are actually capable. It may be that we have nothing better to do with this life than to externalize the dream.

Art is a lie, Picasso declared. "We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies." The "lie" whereby architecture most readily convinces us of its "truth" is that form responds to necessity. Which necessity, and which forms are appropriate to it, are questions each historical style answers differently, but in all times the architect is sustained by the idea that his preference for certain kinds of form is validated by a force external to himself – the necessity imposed by society, or techniques, or God.

Forms are manipulated in order to make explicit whichever of these external validations the architect affirms as the most satisfying explanation of the nature of existence. The futility of so much critical discourse results, first, from confusing the fiction with the truth, and second, accepting conceptual truth as if it had the power to banish fiction from the world forever.

The art historian Henry-Russell Hitchcock is famous for having come up with "The international Style" in the 1930ths. He has also made up the concept - **the dialectical functionalism**.

Le Corbusier's wrote down 'Five Points of a Modern Architecture'; which some say he likened to the five classical orders.

1. The Supports

To solve a problem scientifically means in the first place to distinguish between its elements. Hence in the case of a building a distinction can immediately be made between the supporting and the non- supporting elements. The earlier foundations, on which the building rested without a mathematical check, are replaced by individual foundations and the walls by individual supports. Both supports and support foundations that are precisely calculated according to the burdens they are called upon to carry. These supports are spaced out at specific, equal intervals, with no thought for the interior arrangement of the building. They rise directly from the floor to 3, 4, 6, etc. meters and elevate the ground floor. The rooms are thereby removed from the dampness of the soil; they have light and air; the building plot is left to the garden, which consequently passes under the house. The same area is also gained on the flat roof.

2. The Roof Garden

3. Free design of the ground floor plan

4. Horizontal window, also known as the Ribbon window

5. Free design of the façade

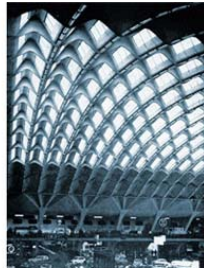
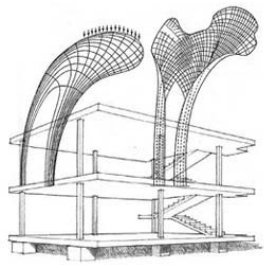
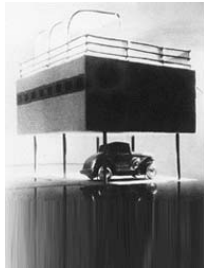
Villa Savoy defined Corbusier's architecture.

Links:

<http://www.alvaraalto.fi/conferences/universal/finalpapers/kennethjacobs.htm>
<http://www.ubu.com/aspen/aspen1/configurations.html>

http://www.e-architect.co.uk/architects/frank_gehry.htm
http://www.greatbuildings.com/buildings/Villa_Savoye.html
<http://www.arttowermito.or.jp/archigram/archi.html>

<< organic/unorganic



Nature is both organic and unorganic. What is most natural?

Sigfried Giedion has in *Architecture of the 1960's*: Hopes and Fears tried to say something about architecture as going between the opposites of **the rational-geometric and the mystic-organic principle**.

Structural engineering grew out of new methods of calculation and new developments in the manufacture of ferrous metals. For purposes of calculation, all structural parts were conceived as linear elements - forces obliged to follow and act in a prescribed direction - so that their behaviour could be measured and controlled in advance. These forces were guided through beams, trusses, and arches as through a pipe line. Prefabrication and standardization naturally followed this linear procedure. The Eiffel Tower is the most famous example of its early application.

Twentieth-century structural engineering is moving along a different path. The tendency to activate every part of a structural system instead of concentrating the flow of forces into single lines or channels continues to grow. Such systems can expand with full liberty in all directions. This results in certain difficulties. The forces cannot be easily controlled: often they evade precise calculation. Only tests by means of models and mock-ups can help. Construction merges with the irrational and sculptural.

"Surface tension", "active emanating bodies" and "the synthesis between the rational-geometric and the mystic-organic principle"

This development required a more flexible material than straight-line steel trusses. About 1900 reinforced concrete was sufficiently developed for shell construction to be possible. Robert Maillart was one of the first to conceive and to develop the idea of using surface tension in the flat or curved slabs of his bridges and mushroom ceilings, eliminating all linear elements. Freyssinet and Maillart their eggshell vaults about 1930.

Wikipedia:

The term "**Organic Architecture**" was coined by the famous architect, **Frank Lloyd Wright** (1868-1959), though never well articulated by his cryptic style of writing:

"So here I stand before you preaching organic architecture: declaring organic architecture to be the modern ideal and the teaching so much needed if we are to see the whole of life, and to now serve the whole of life, holding no traditions essential to the great TRADITION. Nor cherishing any preconceived form fixing upon us either past, present or future, but instead exalting the simple laws of common sense or of super-sense if you prefer determining form by way of the nature of materials..." - Frank Lloyd Wright, *An Organic Architecture*, 1939

Rudolf Steiner - who himself designed seventeen buildings and gave more than seventy on architecture - often spoke about the powerful effects exerted upon us by the buildings which we live, work, study, learn, and shop.

He maintained that the best architectural utilitarian design does not arise only from considerations of structural and physical functions, but rather should be "living forms" that also speak to the emotional, psychological, mental, moral, and spiritual natures of human users.

Architectural forms and spaces should arise organically from such "inner functions" as well as from outer functions. To authentically and nourish these inner dimensions of human experience, argued Steiner, a building should present "an environment that will express the human being's inner being in forms.

Sculptural forms with dynamism and organic movement speak better to the human psyche than do static or geometrical forms of most previous architecture and design. Hard, psychologically opaque, or merely intellectually conceived forms can stir semiconscious feelings of alienation their users; they are not experienced as physically or psychologically "user-friendly".

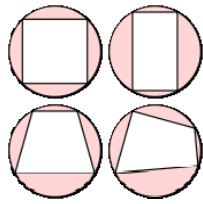
Links:

http://en.wikipedia.org/wiki/Organic_architecture <http://www.hup.harvard.edu/catalog/GIESPA.html?show=contents>
<http://www.arch.columbia.edu/Projects/Courses/Image.schemata/giedion.html>
<http://www.architetturaorganica.org/>
<http://www.waldorfresearchinstitute.org/pdf/BACraftsArchRev.pdf>

<< squarecircle/circlesquare



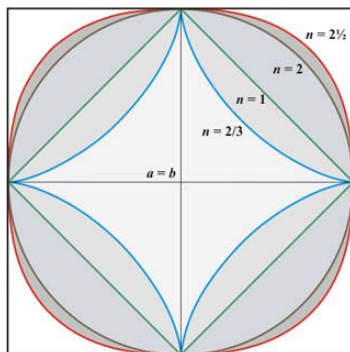
The circumscribed circle has inspired many architects.



In geometry, a cyclic quadrilateral is a quadrilateral whose vertices all lie on a single circle. The vertices are said to be concyclic.

- * Opposite angles are supplementary angles (adding up to 180° , π radians or 200 grads).
- * The area of a cyclic quadrilateral is given by Brahmagupta's formula as long as the sides are given.
- * The area of a cyclic quadrilateral is maximal among all quadrilaterals having the same side lengths.
- * Exterior angles are equal to the opposite interior angles.
- * When the diagonals are drawn, two pairs of similar triangles are formed.
- * The product of the two diagonals is equal to the sum of the products of opposite sides (Ptolemy's theorem).

Piet Hein believed he had found the most beautiful form in the **superellipses** - a combination of a square and a circle/ellips. You can find an example of it in Sergels Torg in the center of Stockholm - Sweden.



Andre spekulerede i superellipsevarianter, hvor (a,b) -forholdet var som *det gyldne snit*. I et brev publiceret i New York Times i december 1968, foreslog Michel L. Balinski og Philetus H. Holt III at fremstille et superellipsebord med (a,b) -forholdet i det gyldne snit med $n = 2\frac{1}{2}$ i forbindelse med de kommende fredsforhandlinger om Vietnam i Paris. På det tidspunkt skændtes diplomaterne nemlig om, hvem der skulle sidde for enden af bordet! Hvis man ikke kunne blive enig om en bordform, så skulle kombatanterne, ifølge de to foreslagsstillere, puttes ind i et hult superæg og rystes indtil de var kommet til en *superelliptisk enighed*!

Superellipseformen blev også anvendt i forbindelse med *det olympiske stadion i Mexico City* fra 1968 og skyskraberkonstruktioner i USA. Da Piet Hein og hans superellipse var på toppen af sin popularitet, kom han på forsiden af *Life magazine* (1966) med sin superellipse.

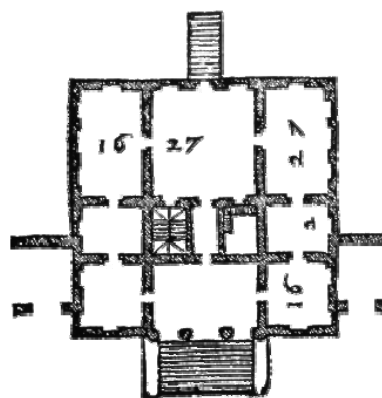
In "Palladio's Villa Emo: The Golden Proportion Hypothesis Rebutted", Lionel March argues that the Golden Section, or extreme and mean ratio, is nowhere to be found in the Villa Emo as described in *I quattro libri dell'architettura*. Palladio, he says, "has given the actual measurements" and they simply do not add to a scheme of Golden proportions.

He is absolutely right. The extreme and mean ratio is not observed in the Emo plan as it was published. But the villa Palladio described in that publication is not the villa he built and that survives today.



Lionel March further cites the ancient theatres, which are based, Vitruvius tells us, on arrangements of squares and triangles and their inherent proportions. Pentagons, however, are nowhere to be found. Never mind that the two sections of Epidaurus's theatron contain 21 and 34 rows and merely approximate a true extreme and mean division. I wouldn't consider it, either, were it not for a study by German scholars Gerkan and Müller-Wiener that relates the theatre's skene, orchestra and theatron through a regular pentagon and its **inscribed and circumscribing circles**.

The **circumscribing circle** traces the inside face of the *theatron*, or auditorium; the inscribed circle traces the inside edge of the orchestra perimeter; and the base of the pentagon locates the front edges of the *paraskenia*, or the *skene's* projected wings



Detail of Palladio's woodcut of Villa Emo. From *The Four Books on Architecture* by Andrea Palladio

Links:

http://en.wikipedia.org/wiki/Circumscribed_circle
http://en.wikipedia.org/wiki/Inscribed_circle
http://en.wikipedia.org/wiki/Cyclic_quadrilateral
<http://www.matematiksider.dk/piethein.html>
<http://www.emis.de/journals/NNJ/Fletcher.html>

<< uglycute etc.



Combining the opposites ugly and cute you can find an expression like uglycute. You can turn it round getting cuteugly.

And you can invent new words like ugte, cugly and lyte. Ugte a shorter form of uglycute. Cugly a short form for cuteugly. And lyte or something like that a word telling about taste beyond words. Telling words cannot express my feelings - my opinion for something. It is beyond words.

"More design!" the slogan was in the Swedish Year of Design 2005.

"Why more design?" the design group Uglycute asked - wanting instead more reflection on the subject - starting a course to get the participants to reflect on the subject design - not only asking for more design consumption.

You can discuss art - why not discuss design?

Learning to make design - you will get more uncertain. The goal for our course is to make designers think - being deeply uncertain.

A fiberboard summer cottage for the Swedish Year of Design 2005. The house was designed by the architect Thomas Sandell and furnished by the design group Uglycute.



Bild: Daniel Dahlgren

The Museum of architecture in Stockholm showed a model of the house.



Bild: Daniel Dahlgren

Links:

http://www.sscskelleftea.se/templates/Page_2564.aspx
<http://www.dn.se/DNet/road/Classic/article/0/isp/print.jsp?&a=280338>

<< archiDO



Hopefully you are allowed to joke a bit with words - creating a new word - archido - the architect way.

The Japanese ways - *do* - are grounded on meditation. It is about to find an experience beyond our customs in daily life to be stuck to concepts we appreciate or dislike to take us beyond our blindness and unsensibility in daily life. To find a more complete view of our existence - our architecture.

The history behind the teahouse is interesting. The teahouse being an antithesis to the decorated palaces has been described of the Japanese architect Kisho Kurokawa. And the eight esthetic points set up of the chairmaker Nextmaruni give you more aspects on Japanese views on design. One of these is the concept *MA* - emptiness/a pause in time and space.

Ma means an interval in time and space, but it is much more than just a blank space. It is best described as a concept related to commenting on, or engaging in, the Japanese arts such as: Kabuki, Noh, dance, storytelling, music, calligraphy and painting. When *ma* is used in conjunction with the arts it relates to rhythm and breathing (it was originally a concept related to music). It can best be described in theater as a dramatic pause in spoken lines, in music it is interpreted according to each musician's taste and how one wishes to space the notes. In painting, the empty space (*ma*) is used to enhance the whole of the painting.

Perhaps this can inspire you to some archido - but you have to sit down to really get it - to meditate - to practise - if it will really work building on your own experience not being just clichés you have studied.

**Kisho Kurokawa:
A Recreation of Dobori Enshu's Yuishikian**

In my own home, I enjoy a life in which the most advanced technology exists in symbiosis with tradition. My apartment is perched on the eleventh floor. Next to my study, where my IBM 5560 sits, I have constructed a traditional Japanese tea room, which I have named Yuishikian -- the Hut of Consciousness Only.

My purpose in designing Yuishikian was to recreate a particular tea room that one existed but has disappeared, and in doing so to recreate a symbol that represents a formative, crucial, and yet forgotten model of Japanese aesthetics. This forgotten model is profoundly linked to what have long been considered the basic principles of the Japanese aesthetic, wabi and sabi.

I spent seventeen years reproducing this tea room. Why did it take so long?

Originally, tea rooms were constructed of materials that could be found easily and near at hand. Rare and expensive materials were avoided. A log or branch from a nearby grove of trees, a stone by the roadside -- materials such as these were collected and incorporated into the final design. But of course the aesthetic perceptions of the tea masters were operating in the selection process. Their ability to discover the beauty of such commonplace objects was crucial. They were alert to the aesthetic interest of these trees and stones which, to the average person, were just like any other. And they possessed the skill to incorporate these objects into the design of a tea room.

Why did I take so much trouble to recreate this particular tea room with such painstaking accuracy? As a symbol of the aesthetic vision I call hanasuki.

Wabi Implies Both Splendor and Simplicity

I offer the term hanasuki in place of wabisuki because I believe that wabi as a concept has come to be interpreted in too narrow and one-dimensional a fashion. Traditionally, wabi has been thought of as silence as opposed to loquacity; darkness as opposed to light; simplicity as opposed to complexity; sparseness as opposed to decoration; monochrome as opposed to color; the grass hut, not the aristocrat's mansion. Even in school texts, wabi is defined as an aesthetic of nothingness.

But isn't the true and essential Japanese aesthetic one in which silence and loquacity, darkness and light, simplicity and complexity, sparseness and decoration, monochrome and polychrome, the grass hut and the aristocrat's palace exist in symbiosis? In the aesthetic principle wabi a superbly decorative principle, a special splendor, is to be found -- like the undertaste in fine cuisine, that lingers and perfumes each subtle dish.

The blossoms of spring and the red leaves of autumn are a metaphor for the gorgeous daisu-style tea ceremony of the aristocrat's mansion.

What Nambo is saying is that only one who knows the splendor and gorgeous beauty of the blossoms of spring and the red leaves of autumn can appreciate the wabi of the roughly thatched hut on the lonely beach. This is not an aesthetic of nothingness by any means. It is an aesthetic of double code, in which we are asked to gaze at the roughly thatched hut while recalling the gorgeous flowers and leaves. It is an ambiguous, symbiotic aesthetic, which simultaneously embraces splendor and simplicity.

Wabi is not simply a grass hut; it is the scene of a beautifully caparisoned, powerful horse tied to a humble, elegantly simple straw hut. The goal of this aesthetic is an ambiguous code in which two symbols simultaneously contradict and overlap.

The ambiguity of this aesthetic of wabi is even clearer

Hideyoshi has been described as the son of a farmer by some and identified as the son of a foot soldier by others. Whichever he may have been, he had no time to acquire learning and cultural polish in the years of his rise from such a humble station to the position of ruler of all Japan. Even if he had been blessed with the time and the opportunity, in my opinion he lacked by nature a sensitivity to the arts and learning.

Sen no Rikyu served Hideyoshi as his master of tea, as an artist in residence. He was Hideyoshi's teacher in the art of the tea ceremony. In their relationship we can detect the conflict between authority and art, the ruler and the creator. Though Hideyoshi was the supreme ruler of all Japan and brooked no opposition from anyone, in the art of tea Rikyu was his superior. Given Hideyoshi's nature, it is quite likely that he resented this great man of the world of art, a realm even Hideyoshi could not rule. After hearing Rikyu speak on wabi tea, which placed great emphasis on simplicity and humility, Hideyoshi asked Rikyu to design a tea room entirely papered in gold leaf, as if to taunt his master. And in fact he actually held a tea ceremony in such a tea room.

I believe that Rikyu was forced to articulate an extreme form of wabi as an antidote to Hideyoshi's extreme tendency toward ostentation, that he pursued this radical wabi as rigorously as a Zen monk pursues the way of enlightenment in the special context of this struggle between the ruler and the artist. These particular circumstances are what let Rikyu to develop wabi into an aesthetic of nothingness, of death.

In this contest between political and artistic authority, Rikyu may at first seem the lower: Hideyoshi eventually forced him to commit ritual suicide. But in the struggle, Rikyu refined and distilled his aesthetic ideal until he arrived at the nearly inconceivable extreme of simplicity: a tea room of one and one-half mat.

Rikyu was a genius, the great formulator of the aesthetic of wabi tea. But if Rikyu is our only reference for the concept of wabi, we cannot avoid a distorted picture of the idea. And a more balanced concept of wabi, a wabi of hanasuki, can be detected in the tea practiced by Rikyu's disciples. .



Bruno Taut's Simplistic Evaluation of the Katsura Detached Palace

The first reason that the traditional interpretation of wabi has been far too narrow and shallow can be found in Rikyu's articulation of the concept in an extreme form, as an antidote to Hideyoshi's likewise extreme ostentation. The second reason, I believe, can be traced to the encounter of Bruno Taut and Walter Gropius with the Katsura Detached Palace and their well-publicized response to it.

The attention of Japanese architects was first drawn to their own tradition by the remarks of these Europeans, who praised Katsura and the Grand Ise Shrine as models of Modern Architecture and then promptly returned home to the West.

Japanese architects meekly followed their lead. They accepted the judgment that their native aesthetic tradition was one of nothingness and silence and simplicity. But it is very important for us to note that the judgments Taut and Gropius passed on these works of Japanese architecture were made entirely from within the context of Modern Architecture.

The aesthetic of Modern Architecture was born from industrialization and mass production: its straight.

Eight Manifestations of the Japanese Aesthetic

- the presentation from Nextmaruni

Bi - Totality in details

Hei - Parallel aggregation of details

Ki - Intimations created by details in their vicinity

Ma - Mutual harmony created by the appearance of details

Fu - Simplification leading to richness

Hi - Splendor created through concealment

So - The world was originally harmonious

Ka - Flowing beauty with no resistance

Ha - Destruction is creation

I

1. Totality in details: *Bi*

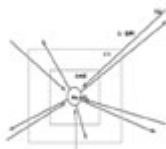
I believe that it is precisely the details (*bi*) that embrace the whole. In terms of people, the idea is that overall harmony is obtained not by people being aware of sin as determined by God, but by their possession of feelings and consideration for others in forms such as shame and obligation, in other words by the individuals who constitute the minutiae of society possessing a social nature.

In terms of space, the whole world is concentrated in specific, individual places represented in accordance with where specific individuals happen to be located in terms of "here" and "there". On the level of time too, individual moments constituting "now" are bound up with the past and the future. In the West there is the idea that God is present in the finest details, but in Japan the idea is that it is precisely the finest details that house the whole. The details are not a part of the whole but incorporate the whole within. This is why the *sukiya* --the hut in which the tea ceremony is held-- is thought of as a space constituting a microcosm of the whole universe. The *sukiya* projects itself radially out into the garden and further from the garden into the landscape beyond, thus eventually encompassing the whole of the world in its grasp.

In society it is the individual; in a village it is the individual buildings; in space it is "here" and "there"; in the case of time it is the moment represented by "now" that embraces the totality.



Despite the fact that the garden lies outside the *sukiya*, every attention is paid to its finest detail in the same manner as the space inside the room. Every corner of the garden is considered to possess the same value as the world itself.



The *sukiya* incorporates within its internal space every aspect of the landscape seen from where the tea master is seated and including the room interior, the garden, the outside area, the view in the distance, and out into the universe itself in the manner of a skewer extending progressively outside from within the room.



The world thus expands from the room out to the outer corridor, the garden and further into the landscape beyond the grounds of the

5. Splendor created through concealment: *Hi*

Japanese people place importance on mutually connected overall harmony by means of consideration paid to others. Accordingly, expression is judged on the basis of the reaction it is likely to provoke in the mind of the recipient. Expression of beauty and strength of artistic impression are not things that need to be stressed; the idea is that efforts should be made so that such reactions are forthcoming from within the minds of the people who come into contact with the work in question.

No work of art is necessarily interpreted by the recipient in accordance with the intentions of the artist. The recipient interprets the work in the light of his own beliefs and mood. This can be regarded as the way in which the recipient takes part in the very creation of the work. The important matter lies on the side of the thoughts and feelings generated in the mind of the person who comes into contact with the work.

In this way, it is precisely by suppressing and concealing the main point of a work that it becomes possible for the recipient to play his own spontaneous part in the creative process. What happens as a result is that the form of expression becomes vaguer rather than clear, the work stimulates the recipient's imagination, and it becomes depicted under the effect of the autonomously exerted imaginative power of the recipient. Zeami's famous maxim *Hi sureba hana* ("The flower emerges through concealment") refers to this process.



The interiors of traditional Japanese houses are spaces created with lavish materials from which all superfluities are rigorously excluded. The partitions known as *sudare* break up space in a vague manner and have a sparkling sense of mystery similar to being caught up in mist.



This shows a typical interior space of a Japanese traditional house. In the background can be seen the outer wall made of movable wood and paper known as *akari-shoji*. The things and people seen reflected on the wall look beautiful against the light. The floor also shines against the light, creating a lavish interior space.



This is a watch designed by Masayuki Kurokawa. While pursuing the limits of simplification, it also shows evidence of intricate detail, evoked especially by the sense of mistiness generated by the vague frosted glass and the mirror face.

6. The world was originally harmonious: *So*

There is an intrinsic belief among Japanese people that nature is in essence harmonious. The Japanese approach to nature is not confrontational, and importance is placed on

Links:

<http://www.kisho.co.jp/page.php/302>

http://www.nextmaruni.com/e/concept/concept_3.html

<http://japanese.about.com/library/weekly/aa082097.htm>

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<< split to join with a non-dualistic mind aware of ki in ma of time and space



Dialectics is about splitting and joining.

Doing it with awareness - with a non-dual mind open to the forces of ki in ma of time and space can be good.

Hiroshi Sakaguchi is a master carpenter from Japan. His understanding of wood comes not just from forty years of experience, but from a family inheritance of woodworking that goes back generations.

From an early age he was trained in the ancient and very complex art of Japanese **joinery**, a carpentry system that connects wood by intricate joints rather than screws or nails.

The process of constructing fine furniture is much the same as that of architectural structures.

Furniture pieces have a solid wood frame held together by joinery.

Sakaguchi-san both prepares and assembles the components at the Ki Arts workshop, hand-planing the surfaces and finishing them with oils or a natural lacquer.

In Japan there is the concept of MA. Ma means an interval in time and space, but it is much more than just a blank space.

It is best described as a concept related to commenting on, or engaging in, the Japanese arts such as: Kabuki, Noh, dance, storytelling, music, calligraphy and painting. When ma is used in conjunction with the arts it relates to rhythm and breathing (it was originally a concept related to music).

It can best be described in theater as a **dramatic pause** in spoken lines, in music it is interpreted according to each musician's taste and how one wishes to space the notes. In painting, the empty space (ma) is used to enhance the whole of the painting.

The space between things. This word means not only a spatial relationship but also an interval of time. MA shows a process in contrast to the term TOKI (time), which indicates a particular point.

NAKAI Shoichi, a Japanese aesthetician active from the 1930s to 50s, focused on the time aspect of MA. NAKAI paid attention to technology, especially cinema, to examine Japanese traditional beauty and to ask what might be the role of aesthetics in the machine age. NAKAI suggested we could perceive MA as cut out from the flow of time:

"We usually think time is continuous like a string, but time is cut out and we feel that we become something new. This is MA, the time of Japanese art.

This alludes to the idea that **MA has some duration** and that this is not simply a point located on a precise rhythm. Moreover, we give birth to something new; MA is an interval cut out from the flow of time, a void filled with information and a wholeness from which anything might emerge.

Next, I want to introduce a relationship between MA and now. In Japanese, now is IMA. Is MA etymologically related to IMA (now)?

SHIRAKAWA says that **IMA is decomposed into "I" and "MA"**, and "I" emphasises "MA." It is crucial that IMA derives from MA and, as the result of stressing MA, is almost always used to show time. In consequence, we could consider that IMA emphasises a time aspect of MA. To reflect upon NAKAI's discussion of MA, "now" in Japan might be thought of in terms of a face cut out from time flow.

An example will better describe this concept. Let's say **you are invited to attend a tea ceremony**. You enter the tearoom. The room is quiet and almost undecorated. It has a distinct meditative feeling. You notice in one corner of the wall in front of you all the necessary equipment and utensils for the tea ceremony.

The ma refers to that perceptual space between each of the elements that your eyes encountered while gazing through the tearoom, intentionally created in this manner by the designer of the room. Each of these elements purposefully solicited your mind in a timely manner since your senses do not notice all simultaneously, but one after another.

The ma is thus the perceptual space as our eyes notice things that entice our minds to wander and wonder upon each of these items.

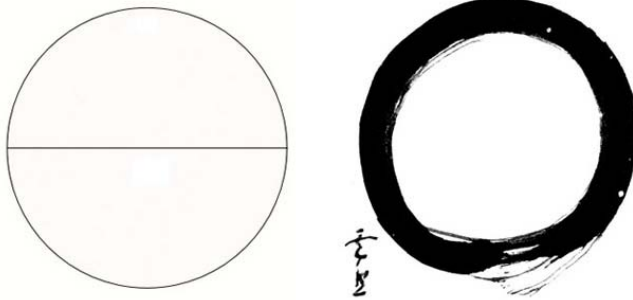
Naru

Naru means "becoming", but a becoming dependent on time, in which all events of life flow progressively from one to another, or more specifically, in which each event is created from the previous one in an unbroken time span. The notion of becoming in Japanese philosophy is a creative process controlled by a vital energy called musubi (literally meaning the spirit of

Links:

<http://japanese.about.com/library/weekly/aa082097.htm>
http://www.bolditalic.com/quotulatiuousness_archive/2006_01.html
http://www.kiarts.com/pages/meet_master.html
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<http://articles.homeone.com.au/19.php>
<http://en.wikipedia.org/wiki/Dualistic>
<http://en.wikipedia.org/wiki/Nondualism>

<< golden ratio - counterpoint - Plato - symmetry - fractal - circle - enso



In Japan people practising meditation - Zen buddhism - has a tradition to express their experience with an open circle - a paradox - a curve can be openended but not a circle.

The open circle is called enso.

And its structure - imperfection - materiality is also considered.

Circles due to the laws of mathematics do not have a surface exactly as lines and points do not have surfaces...

Perhaps our minds having studied mathematics have forgotten some aspects of the reality. We have closed our eyes and hearts/thoughts and feelings for some aspects?!,

And we have not bothered to sit down to realize that our concepts and valuations - our I's are just tiny constructions of the reality. Perhaps have a look into non-duality - taking a rest from dialectics...

sandcastle of no - w - here



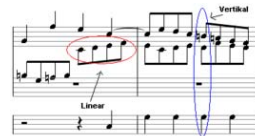
Mathematics according to Pythagoras and Platon have decided a lot of what to appreciate in architecture and what not to appreciate or notice.



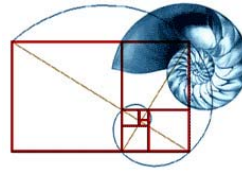
tesselation



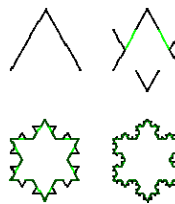
Platonic solids



counterpoint



golden ratio



fractal - Koch snowflake curve

Links:

<http://sv.wikipedia.org/wiki/Klassicism>
<http://sv.wikipedia.org/wiki/Pythagoras>
<http://sv.wikipedia.org/wiki/Kontrapunkt>
<http://de.wikipedia.org/wiki/Kontrapunkt>
http://sv.wikipedia.org/wiki/Gyllene_snittet
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<http://www.ur.se/ramp/matematik/platon.php?menu=polyeder>
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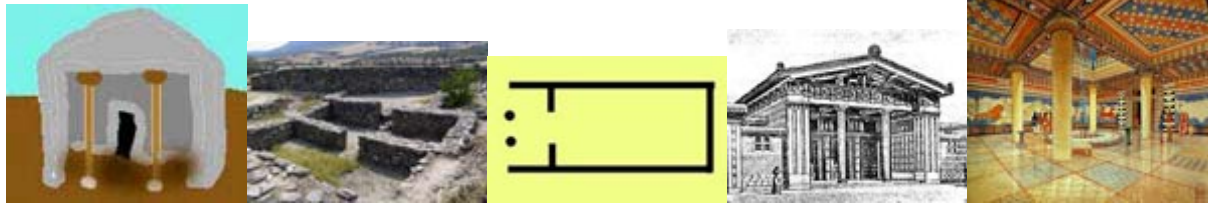
<< different plans - function gives form gives function gives...



Breaking the silence with a valuable concept you can get ridiculed
 being aware of just one side - trying to get awareness for just one side
 seeing the opposite side - you can get an insight
 getting silent and having get the grip of both and none.

There are many forms of plans - function gives form is the saying. But there are many functions - it is not only about rooms and how to use them .- it is about time, energy, economy, ways of construction and it is about to express how to see on our lives - on eachother.

Megaron



Before the New Stone Age, people had lived in caves, but around 6000 BC people living in Greece began to build houses for themselves instead. At first they built small houses out of wattle and daub: sticks woven together and plastered over with mud. The roofs were thatched with grass and they left a hole in the top to let out the smoke from the fire (there were no chimneys yet). The houses were very small, and really people spent most of their time outside, as you do when you are camping out and there is only a small tent. Unless it was raining, people cooked outside, ate outside, worked and played outside, and often slept outside if it was warm enough. The little houses, like your tent when you are camping, were mainly to keep things in.

In the Late Neolithic, about 4000 BC, new ways of doing things came to Greece, probably from West Asia. One of these new things was a way to build a bigger house: the megaron, or "big room" house. A megaron house was a large rectangular room, sometimes with a curved apse at one end, and with a porch at the other end, like this one.

The ruins of the Middle Neolithic megaron with its two rooms clearly visible. Large Neolithic buildings with two chambers are commonly called "megaron" that implies the residence of a leader, even though their use is unknown. These structures that were usually larger than the rest, and built in the middle of the settlement, could be also a communal space, or even a place of worship.

Round houses



The Bronze Age roundhouse at Flag fen is based on one excavated at Fengate in 1976. Like many other Bronze Age Houses, the Fengate example features an internal ring of roof-support posts which would have been required to prop-up a heavy turfed roof. Turf roofs tend to absorb (rather than shed) water; and when waterlogged they can be very heavy indeed.

The internal posts support a ring-beam comprising split timbers of ash and oak. The posts themselves are mainly of oak: Timbers of the ring-beam are joined to the post by loose mortice and tenon location joints.

The huge grain storage house known as Golghar, the "round house" - now a symbol of the city - Bihar, India. Built for the purpose of storing grains to be used in the times of famines, this round building was completed in 1786 though never used. The base of the building is 125 metres in width and the walls are 3.6 metres thick.

Frobisher's 1576-78 expedition to Baffin Island in the Canadian Arctic made this engraving of an **Inuit igloo village**. Notice the windows all facing toward where they will get the most light.

A local Mongolian herder by his **traditional yurt hut** made of dense wool and hide.

Rick and I had a wonderful time working together to set up an **18 foot YurtDome** on a beautiful piece of land in costal San Pancho Mexico.

Spiral houses



Spiral Minaret, Samarra

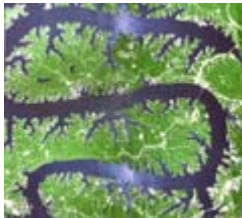
Spiral Minaret, Samarra

Calatrava 's apartment building Turning Torso, Malmö Sweden

Tower of Babylon

Frank Lloyd Wright Guggenheim Museum

Town plans



Band city - Meander city

Tiryn Greece - with Megaron Building

Tiebele, Burkina Fasso

New York, USA

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Houses you can look upon as people standing on two legs - having a third leg to balance.

Houses are talking with each other - respecting each other - both trying to show their own and trying to let the other ones showing theirs. You can use dialectics to go between the different expressions - going between opposite expressions. Houses have as humans both resources and shortages. What one has as a shortage the other can have as a resource. Something lacking can also be seen as a resource not reminding you of what its opposite lacks. A horizontal expression can complement a vertical one and vice versa. Houses can complement each other to form a common something - a story of our tries to find solutions to our problems - becoming a little more complete milieu - ultimately a sounding silence - a warm and cold silence - nothingness/everything - the void.

Architecture is about our opinion of life - are we living in a happinessmachine or is life about suffering. Are we willing to see the sins of negligence or are we satisfied with what is. Are we hypnotized of the new or the old? Are we willing to see the transformance - dying/being/becoming or are we in a static mind - praising/condemning something being blind for other values and ideas? So how to do it? Sit down and reflect upon it - understanding that your I is just a part of it. To go into a state of I-lessness to better see ones own I and others.



MA is a concept in Japan. It is an inbetween in time and space - with diffuse borders. The between is formed by the opposite/different parts respecting each other - forming this inbetween MA. Not standing too close - not standing too far from each other. Not expressing something in time too near some other expression and not waiting too long to express one's own opinion. MA is formed out of respect in believing that everything and everytime from the beginning is harmonious emptiness.

Forests meeting planes have inbetweens with a special kind of growth. Those border zones are often full of impressions.

A yard/court is an inbetween - between the street and the apartment - having its own milieu of sounds, air, light... those inbetweens have in some architecture been neglected in an attempt to polarize? Facades had before modernism different parts - inbetween parts - between the upper part and the lower part. And there were trims also being made in parts. Modernism took this away - polarizing - trying to take expressions of hierarchy away. But modernism built upon natural science - not belief in everything is one - missed the contrapunctics out of nothingness letting the split meet.

It is about how we look upon the world - do we bother trying to get into a state of awareness of nothing/everything? So we can let the parts - we have split up the world into - talk to each other - meet. Or are we satisfied with a hierarchical system telling us the parts are part of some abstraction for everything. Or are we satisfied with a contrapunctics that not will lead to a state of consciousness of absolute distance and nearness.

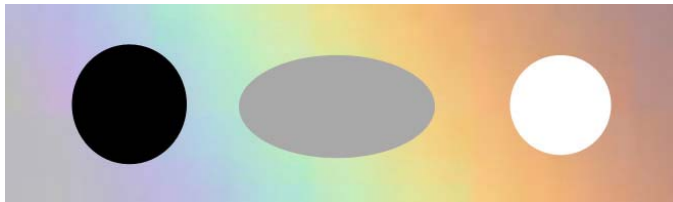
What I am trying to express is not easy - unexpressable - it is from practising meditation. In zen buddhism there are some riddles trying to get you into this state of awareness. What is the sound of a clapping hand? If you meet Buddha - kill him. Has a dog got buddha-nature? The answer to this is - dog! Riddles like this can be deceptive. It is about sitting down - practice - dare to sit down - dare to find a certain place - dare to let it take time. Sitting down you are sitting down - and something happens.

A city in a landscape has often a center and an inbetween consisting of suburbs.

Our I:s make differences - we are most of the time separating things. We have to let those differences meet - separated. Being aware of the oneness - everything separated connected. Differences can meet more or less vague or with more or less sharp boundaries. Night and day are separated - they meet - more or less vague in twilight and dawn. That's the architecture.

Links:

<< dialectical architecture

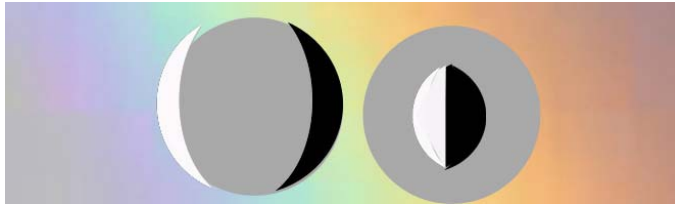


It is possible to simplify the world into opposites - black and white - to let them meet in just grey.

Architects have always worked with dialectics - analyzing and synthesizing - exactly as all our I:s work with opposite concepts meeting around none.

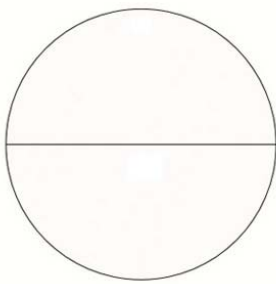


It is possible to go to just one of the sides - see everything is darkness or reassess to see that everything is light. And going between the opposites sides - reassessing - to discover there is light in the darkness and shadows in the light - see the duality.



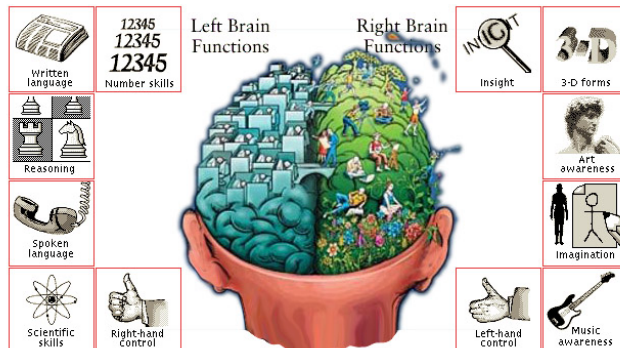
In a world of blackandwhite/whiteandblack it is possible to discover a world of greyness in the meeting of the differences - balance - to discover the world of nonduality - the one and only world.

You can then stand in the grey - in the crossing - there the opposites meet - the differences not are - to discover there are differences. And that the differences meet. To discover that a world of something is a world of nothing/everything and vice versa.



Mathematics tries to tell us that points and lines do not have surfaces - are not material - are perfect. It can make us blind to parts of the reality. We do not want to see the opposite to what mathematics says. Circles have a beginning and an end. Mathematics says something else.

Dialectic architecture is about always searching and finding to try to cure blindness and insensitiveness - to let both side live - finding what unit them - finding something good for us all.



How many sides has a coin? It is up to you to see both sides of the matter as saying goes. But a coin has not got only two sides. A coin has three sides. Also the edge counts. And the edge you can make endless thin but the edge will all the time be material. A coin you can remake to a ball or a glas. A coin having just one side due to the laws of mathematics topology. But all the time form is material. You can see materia as the origin being given form instead of seeing form/forms as the origin being materialised. And you can go beyond to the mental state of non-duality to see and value the opposites meeting.

What is architecture to express? There are someones wanting to create what they call eternal values with the help of architecture. And there are those who like the opposite - trying to get architecture to express the un-eternal - everything is destruction/chaos. There are many wanting to use architecture to express different ideas - ideas of opposite kinds. But the material is of importance but it also about how we see the material and forms. It is about both. Materia and form a pair of opposites - a neither nor - a sounding silence expressing itself in rooms and walls as a meeting between what we have separated - beeing a meeting - a one out of a non-duality from a duality made out of onesidedness.



And you can always meditate on it!

to make expressions being impressions in e.g. architecture.

Links:

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